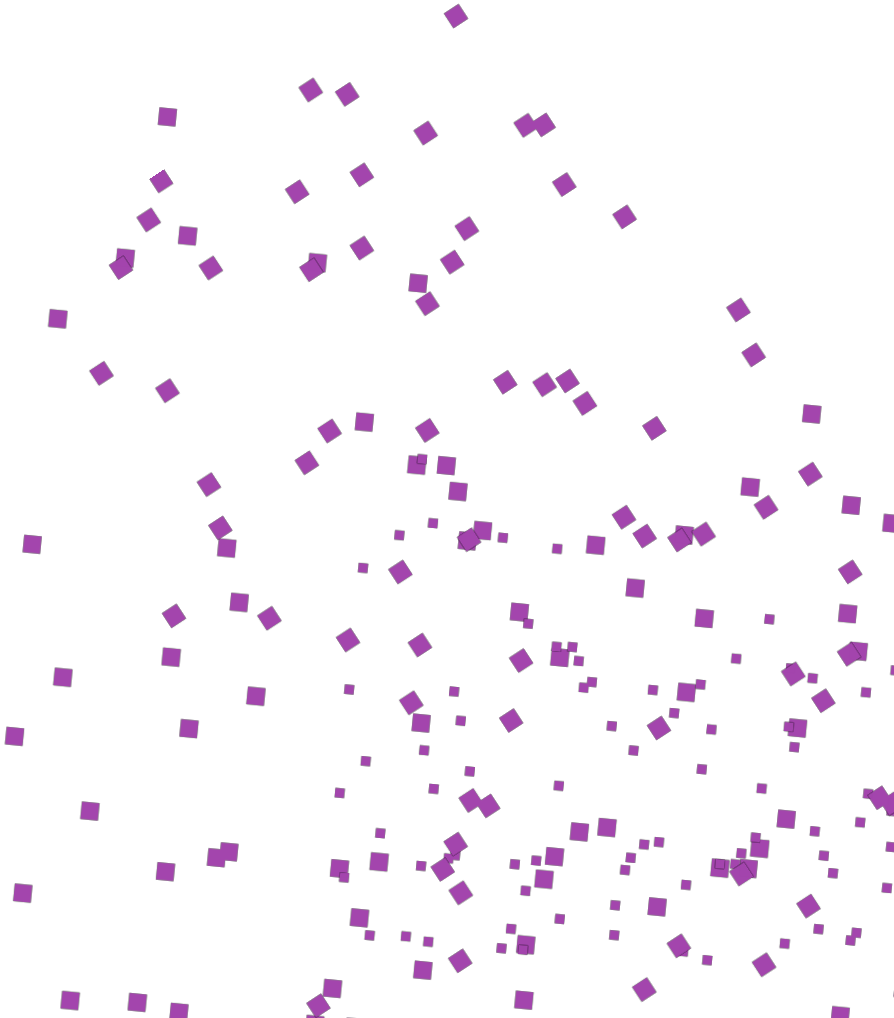
for the uninitiated..

it’s an Internet Forum



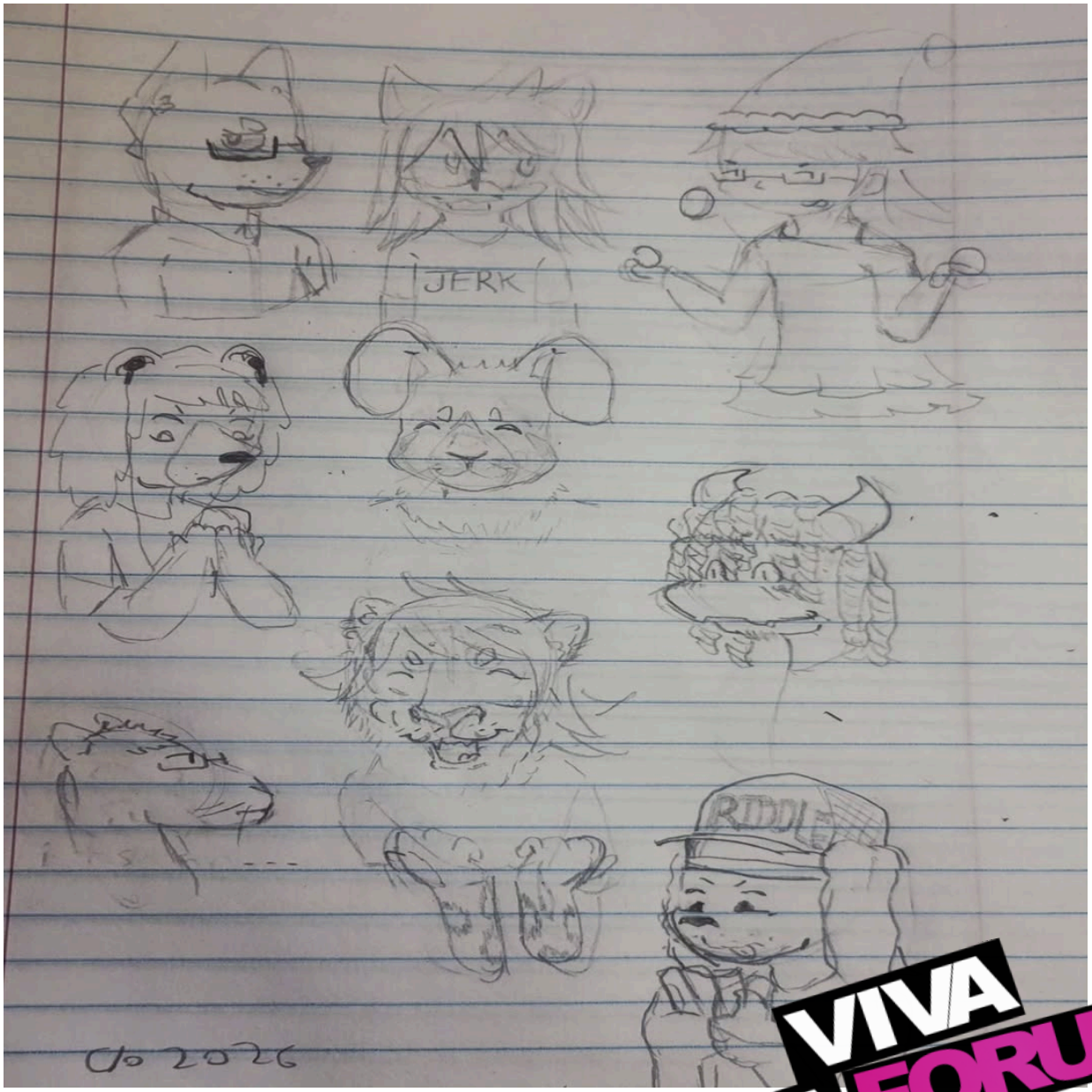
foreword

by ezra

Believe it or not, I've wanted to be part of a group, a squad, a collective for a while. Whether that's due to my lack of individuality or because I value group input, I can't tell you.

I *do* know, however, that I want people on my team that have a vision! I understand that's a crazy thing to say about music that people tend to write off as "SoundCloud underground music" but I truly think that the people in this group can move out of that box without sounding pretentious. Like Matt does a bunch of stuff; baile, ambient, EDM, etc. But they don't put a label on it, because they know that so much more can be done. Amir's in a grindcore band and the dude still makes beats sampling nickasaur! and shit that's just barely during the time he was born, Sprite just does whatever he's feeling, and so do I, and so does Jensen! I really want to make things with these people, and I see these people doing great things in the future, whether musically or otherwise in the world.

I want to showcase the things these people are doing with more than just reposts and furry art. I hope this presentation serves that purpose. Please enjoy.



VIVA LA FORUM

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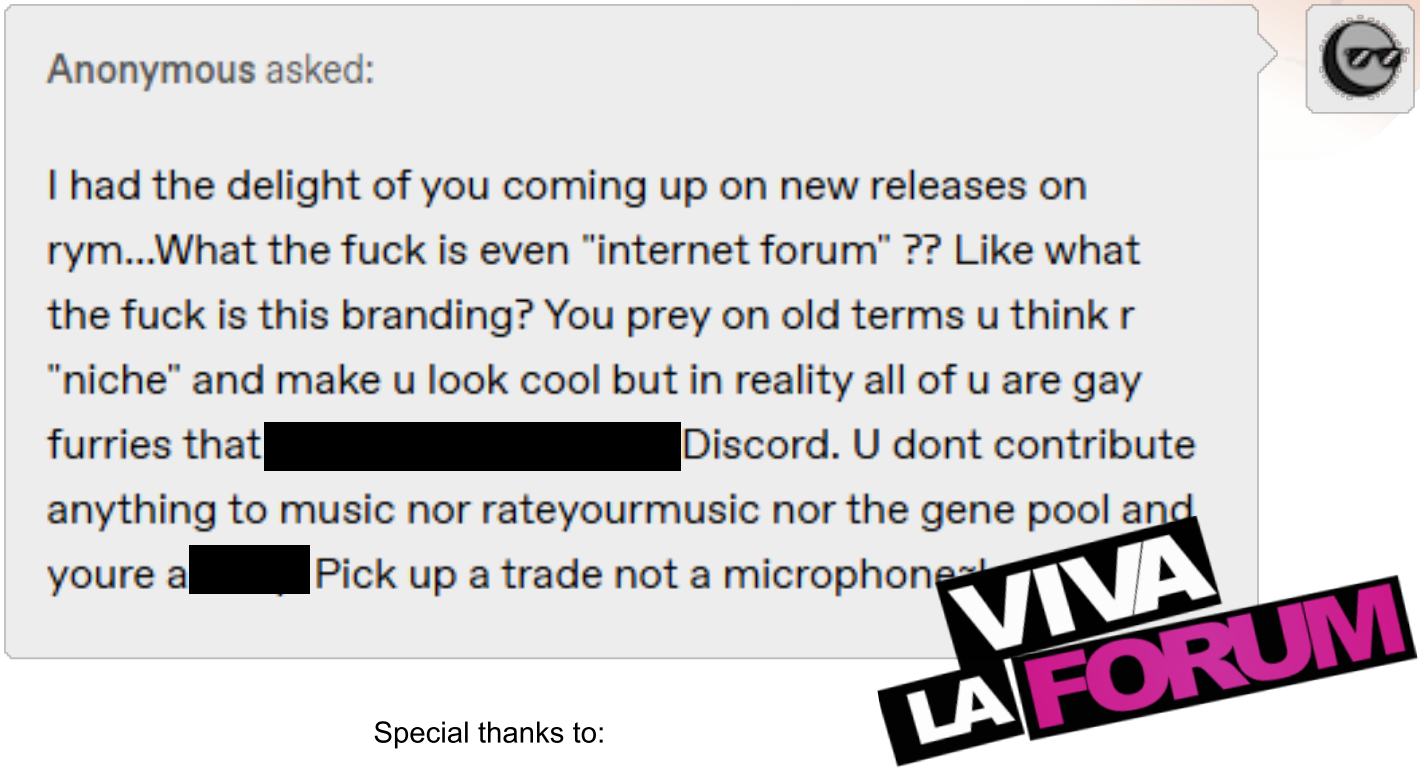

Anonymous asked:
I had the delight of you coming up on new releases on rym...What the fuck is even "internet forum" ?? Like what the fuck is this branding? You prey on old terms u think r "niche" and make u look cool but in reality all of u are gay furries that [redacted] Discord. U dont contribute anything to music nor rateyourmusic nor the gene pool and youre a [redacted] Pick up a trade not a microphone
VIVA LA FORUM

Special thanks to:

odyvia amir karsten irene zeke sb parker samara

myra pantherirony peter grimbeek

and you for reading.

Do We Really Know An Artist?

by myra

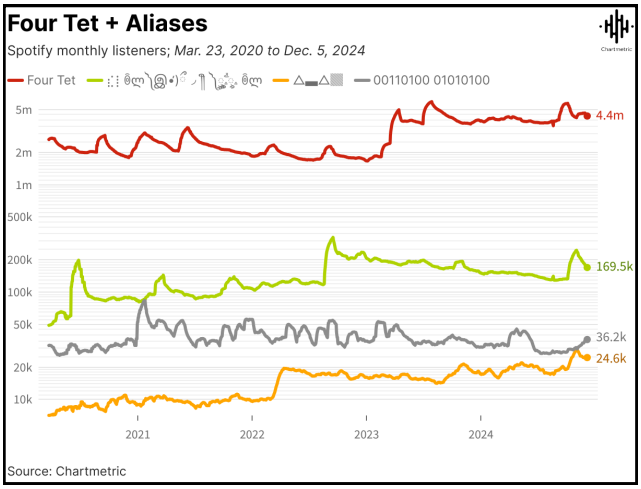
The culture surrounding an artist and their "fandom" has … changed in the past ten to twelve years. If you were a fan of a "niche" artist / band, that community would be mostly online. Most bands networked online because most if not all of their fanbase could be captured there. Best-case scenario, you'd buy their merch or catch a show. This sentiment still rings true years later, with artists being more welcoming to fan interaction.

However, past all of the fan interaction, the parasocial tendencies of some supporters, we still can't fully *know* an artist. Some musicians feel the need to create alter egos. Not in the sense of David Bowie's 'Ziggy Stardust' or Donald Glover's 'Childish Gambino,' where there is a clear link. Artists are now launching personas with almost no connection to themselves or their style of music, with little to no promotion. Examples such as Four Tet's multiple aliases, Yung Lean's *jonatan leandoer96* and post-punk *dod mark* w/ Yung Gud, yuke's *propblood*. As I've seen these acts emerge as if they were new, a question repeatedly prods me …

Why do musicians utilize alter egos?

(... next page, dummy ...)

It gives artists that freedom to further express themselves, to be comfortable performing to an audience that you really can't see. In a world where every move and song that is made is put on a petri dish for discussion, I think some would favor a space where you can feel more *regular*. Music data collection company Chartmetric reports that although Four Tet and his fans recognize his aliases *as such*, they are all almost three to four million monthly listeners behind the host alias. Kieran Hebden's usage of these aliases not only creates mystique, but almost invites his inquisitive audience to further explore his discography.



A Chartmetric graph analyzing Hebden's monthly listeners as Four Tet vs. other aliases. [Link]

Although the concept of fandom has grown substantially since the 2010s, audiences haven't changed. That hostility that emerging rap acts (or even rap acts that were branching out) were facing in the 2010s from the blogs didn't really go away. Everyone just became a blog page. We see people become reliant on *destructive* criticism instead of constructive. There is no true feedback coming from listeners, which forces artists to feed onto already established gimmicks. This is why people like

If you're a listener, listen with intent. No one's asking you to become a music snob, *or* to become a backseat producer.

Just interact meaningfully.

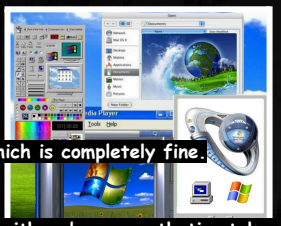
Much love.

Follow me:

SoundCloud
Tumblr

The last time I interviewed you, you were working on Mphe Edutainment Video Centre. You were very eager to promote your works with the likes of Windows XP-style stickfight animations, Samsung startup screens, and other traces of the older internet that expressed.... what did it express?

It was never about an aesthetic, nor attempting to tap into a trend, my main reasoning was just because I found it cool.
I'd say the visuals and or covers on my older songs are attached to the feeling of forlornness and
nostalgia that reminds me of my childhood.
Songs like "ther a that mus« rety jusue. rye rea" I feel as if it's a perfect example of this, and is still to this day, my most favorite song out of my own discography due to this.
While yes, I had no complete idea of what I was doing at the time and I still really don't, I somehow made something so desolate sounding yet so nostalgic to me, even now while listening to it I still get reminded of my
old grandma's house I used to live in when I was really little.
The pictures on the wall drawn by my mom for me, the hint of mold on the walls of my bedroom, back when I would record myself playing on my PlayStation 3 in the built-in YouTube video editor, it's very personal to me.
About the Samsung startup screens, that's something that has stuck around with me since the first time I saw them, especially because it resonates the exact feeling I've been talking about.
The very compressed absonant melodies coming from them, the very choppy really early 3D animations of flowers
and abstract shapes, the way they would phrase the goodbye screen for whatever reason, "GOOD BYE" "SEE YOU !!"
Again, reminds me of when I was little and when everything back then felt scary.



**In recent months you've been adamant on not exploiting that aesthetic
and (to my understanding) you believe that it's uninspired. Could you expand?**

Everyone has their own reasons for basing the aesthetics of their music around "le old internet," which is completely fine.
My problem is it becoming another aesthetic where everyone takes the exact same elements,
and no one does anything beyond that.
It's too often where I see some random 20-something year old SoundCloud rapper shoot their shot with webcore aesthetics taken from Pinterest, bitcrushing their songs and adding in sounds associated with the old internet, only for them to peak at 400 followers on Instagram, where only 20 of them interact with their posts, half of them turning out to be bots spamming all of their posts with "DM me this," and then in the end no one ends up remembering their music because Reptilian Club Boyz did it like a decade
before them already.
There was a point where I was angry at it, but now it's just sad. You can't really reinvent the wheel with something that has been already done thousands of times, but it just seems people now use said aesthetic to mask the fact that they don't really have anything to make music about.
Though, that doesn't mean there aren't people that can use aspects of "le old internet" and still be original, I can name a few.

The accuracy on that cycle is almost unreal. The underground scene reminds me a lot of the clout era. I may be showing my age here, but I see a lot of parallels to that era play out. Spirits of artists such as Lil Pump re-emerge, in the sense that they produce reactionary content in order to push their music, and come up as Nine Vicious. I'm understanding that your issue is with substance in new talents. If an A&R asked you, how would you say that you combat this issue of substance in composing music?

I really don't want to toot my own horn here and say that everything I'm doing is groundbreaking for the music industry and how I'm *so* special compared to other artists.
If I had to mention one thing, my main objective with music is to make something that, after my inevitable death, my music can stand out on its own and people can see my work as a representation of myself and my emotions.
This is one of the reasons why I'm shying away from my older, more associated with the internet, style of music, basing the entirety of my art off of very specific eras of the internet that I experienced is very limiting, and it doesn't really speak much on *myself* as a person.
I feel like my work will kinda always be loosely associated with the internet but I want my music to mostly be a mirror of, again, myself and my emotions, and as long as people can see my work as that, and it proceeds to have enough substance to outlive me, I'll probably be really happy about it.

https://soundcloud.com/mphe
https://www.instagram.com/mphe_jzsl6ucrhze

thanks for turning the page

Peter Grimbeek

A seasoned veteran in his own right; starting loren ipsum loren ipsum here. We thought it best to contact him.

227 4,106

Listen Share

As shown in your bio, you started in the mid-60s with prose, but it took until the 70s-80s for that prose to meet medleys, resulting in a multitude of songs. What inspired you to begin writing?

As a young man, I fell in with friends who liked my writing and provided outlets. I formed the habit of writing for an hour or two every day. This was a good start. Using a typewriter, I turned out a lot of poetry and prose, a fraction of which still survives. Nowadays I use a computer but I still aim to write new stuff fairly regularly, usually at night when all is quiet.

I listened to the 1980 compilation you posted a couple of years ago on Bandcamp, and it's almost a far cry from your current body of work that has that more gritty, electronic production backing your poetry. Why did you gravitate more towards electronic-like music/ digital audio production in recent years?

My 1980 compilation was put together a couple of years after first picking up a guitar and working how to play it (at a basic level). One reason for the shift in flavour is that when I started making music using a guitar I was in a more cosmic phase, whereas nowadays I'm slightly more grounded.